



Early Journal Content on JSTOR, Free to Anyone in the World

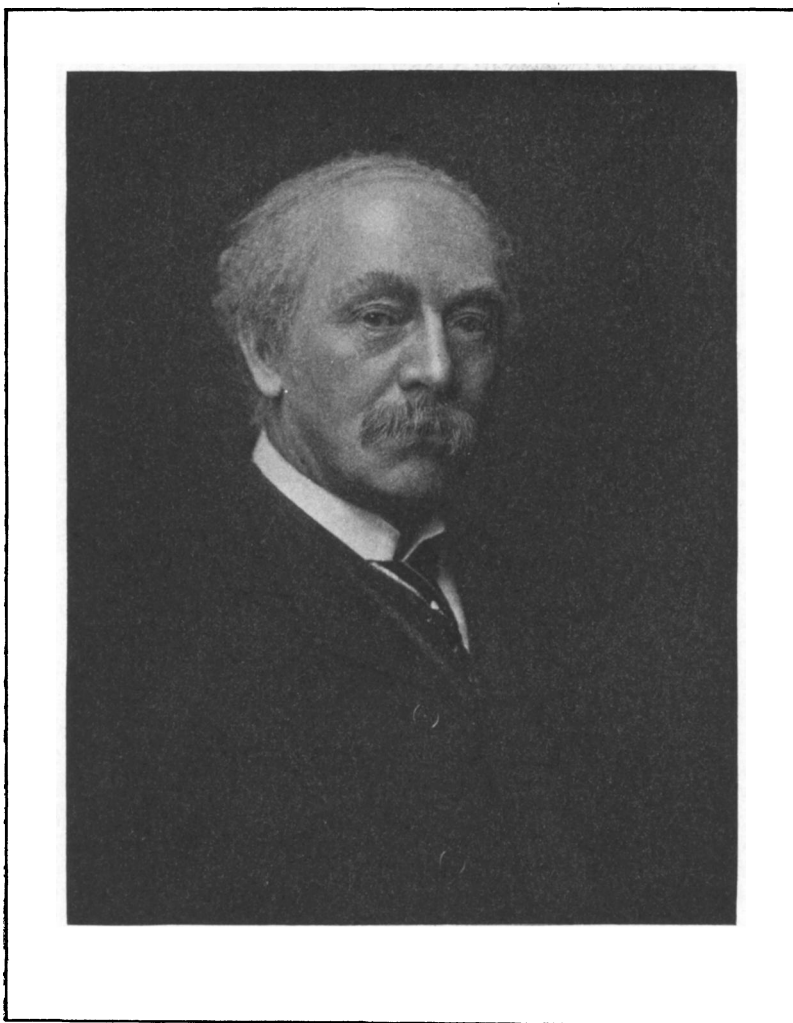
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



SIR CASPAR PURDON CLARKE

Founded originally in connection with the Museum's School of Art, the scholarship has, since the discontinuance of that school, been administered by a Committee of artists working in co-operation with the Trustees. Under the able care of this committee, whose chairman is Mr. Frederic Crowninshield, the examinations are held, awards made, and the work of the successful candidate exhibited.

The scholarship is open to any unmarried male citizen of the United States. The successful competitor is obliged to spend at least thirty-four months in Italy, twenty-two in Rome, and twelve in other places, but always with the permission and under the guidance of the Committee in charge.

Preliminary examinations for the next or fourth competition, were held at the National Academy of Design, during the week of October 23, and final examinations were entered on Monday, October 30. The awards will be made on Saturday, December 2, at two o'clock.

The first scholarship was won in 1896 by George W. Breck, the second in 1899 by A. T. Schwartz, and the third in 1902 by Robert K. Ryland.

OUR NEW DIRECTOR

SIR CASPAR PURDON CLARKE, who was elected Director of our Museum on January 21, 1905, sailed from Eng-

land to assume the active duties of his position on October 25, and will arrive after the Bulletin goes to press, but before it reaches the members of the Museum.

He made a brief visit to New York in February last, and has since been occupied in closing up the many matters incident to terminating his Directorship in London, and in attending to some purchases abroad for our own Museum.

The Bulletin deems it fitting to reprint at this time an article which appeared respecting him in one of our leading New York newspapers at the time of his election.

"Sir Caspar Purdon Clarke, who has just been elected Director of the Metropolitan Museum of Art, is and for many years past has been the Art Director of the great South Kensington Museum of London. This is the most important Museum position, on the educational side, in Great Britain. It will undoubtedly be a great surprise to the world of art to find him willing to exchange the Directorship of this great London Museum for the Directorship of any American institution. It can only come from an appreciation on his part of the great present opportunity in New York and his confidence in that opportunity being improved under the Presidency of Mr. J. Pierpont Morgan.

His appointment emphasizes the educational side of our New York Museum, and coming simultaneously with the Presidency of Mr. Morgan, and the great bequest of Jacob S. Rogers, opens a vista of possibilities which should warm the heart of every art lover in America.

The South Kensington Museum, which was opened in 1857, is one of the sub-divisions of the Department of Science and Art of the Committee of Council on Education of the United Kingdom. Its object is not only to exhibit the masterpieces of art, but to educate art teachers and to further art education. The appointment of its Art Director as head of our New York Museum staff would seem to emphasize the educational side of our Museum, the side on which the public has the keenest sympathy and the deepest interest.

Sir Caspar Purdon Clarke is what we in America would call a self-made man. Starting from humble beginnings, in continuous connection with Museum work of one kind or another, since he graduated from the National Art Training School of England about 1865, he has been steadily advanced

from one position to another, until he succeeded Sir Philip Owen as Art Director of the South Kensington.

He became Assistant Art Director of the South Kensington in 1891, and practically performed the duties of Director during the period of Sir Phillip Owen's long illness which preceded his death.

He has been directly connected with the South Kensington Museum in one position or another almost continuously since 1869, and is 58 years of age.

He was educated in England and France, and entered the National Art Training School of England in 1862, from which he was graduated with high honors.

He received a National Medallion for Architectural Design in 1865, and was engaged under the English Government in preparing a set of plans for the Houses of Parliament and in remodelling their warming and ventilation appliances during the next two years.

He was then transferred to the Architectural Works Department of South Kensington Museum, and engaged on drawings for the architectural courts of that Museum and for the Bethnal Green Museum.

In 1870 and 1871 he was engaged in superintending reproductions for the Museum in Italy.

In 1872 he completed the Church of St. Mark at Alexandria.

During the next three years he was engaged in purchasing art objects for the South Kensington Museum, and in superintending the building of various British Legations and Consular Buildings in Eastern countries, including Teheran, Persia, and Tabriz, Resht and Ispahan.

He continued to travel, making purchases for the South Kensington Museum during the following years. His travels included Russia, Greece, Turkey, Syria, Spain, Italy and Germany.

He was appointed architect to the Royal Commission for the Paris Exhibition of 1878, and Agent for the Government of India, and was awarded medals for art work and the decoration of the Legion of Honor. In 1880 he became directly connected with the Indian Department of the South Kensington Museum, and spent the following years in India purchasing works of art for this Department.

Upon his return from India, he was appointed Keeper of this Museum, and received

the order of the Indian Empire. This was in 1883.

In 1884 he visited America for the special purpose of investigating homes and dormitories for women students, and on his return built the Alexandra House at Kensington.

He was sent by the British Government to India to arrange for the Colonial and Indian Exhibition of 1885, was architect to the Indian and Chinese Art Exhibition of 1885, and to the Colonial and Indian Exhibition of 1886.

In 1887 he designed and built Lord Brassey's museum.

He was architect to the British-India Section of the Paris Exhibition of 1889, and was awarded a gold medal.

From this time on he was continuously in the service of the South Kensington Museum. He was first appointed Keeper of its Art Sections, and became Assistant Art Director in 1891.

He is Gov. Trustee of the Slade Professorship Cambridge, University Examiner, University Extension Society, Gov. Trustee of the Alexandra House Corporation, and of the Whitechapel Art Gallery.

He is the author of many papers and reviews on art and archæological subjects, and has lectured frequently at the Society of Arts, Royal Institute of British Architects, Liverpool Art Gallery, Birmingham Town Hall, Stratford-on-Avon, Westminster Town Hall, Toynbee Hall, etc.

He was knighted shortly after he became Art Director of the South Kensington Museum.

In appearance and manner he is more American than English. He is essentially a man of the people, has made his own career by his activity and energy, and he is thoroughly democratic and approachable."

NEW CLASSES OF MEMBERS

THE public support of the Museum is derived from two sources: from the city, under an annual appropriation of \$150,000, and from citizens, who, as "Annual Members," paying ten dollars apiece, now contribute \$23,000. To afford to those who are now paying less than they may be willing to give, an opportunity to increase their donations, the Trustees have instituted two new classes of members: *Sustaining Members*, who shall pay \$25 per annum, and *Fellowship Members*, paying not less than \$100.

Circular letters have been addressed to the present members notifying them of this action on the part of the Trustees, and inviting those, who may feel inclined, to enlarge their annual subscriptions. It is hoped that this appeal may have substantial results, and that the important work, now before the Museum, of cataloging, labelling, and in general vivifying its collections may thus go steadily forward.

COÖPERATION OF THE MUSEUM AND THE PUBLIC SCHOOLS

DESIRING to extend the educational advantages of the Museum, as far as practicable, to the teachers and pupils of the public schools of the city, the Trustees, at their meeting in March, passed a resolution notifying the Board of Education of their willingness to issue, on application, to any teacher, a ticket giving free admission to the Museum, either alone or accompanied by not more than six pupils. The Board of Education accepted the offer of the Museum, and issued to all of its teachers a notification to this effect.

From May 1 to November 1, 1905, 1,113 applications have been received, and 320 teachers have embraced the opportunity to bring in their pupils on pay days.

On the evening of October 22, Dr. Luigi Roversi, of the Museum staff, delivered in Public School No. 8, an illustrated Lecture upon the History of Music and the Crosby-Brown Collection of Musical Instruments. This was the first of a series of lectures, which Dr. Roversi will give on the subject, under the direction of the local Board of Education, in several of the Public Schools of Manhattan and Brooklyn, during the season October 1905-April 1906.

The lectures are delivered in Italian, being intended, primarily, for the benefit of the art-loving Italians of the city.

COLLECTIONS OF AMERICAN ART

ONE of the important matters dwelt upon by the Trustees in their annual report was the subject of American art in the Museum. They say:

"Among the many directions in which extensions of our collections is desirable there is one which has peculiar claims upon our interest and patriotism, that is the art of our own country. Foreigners coming to America naturally expect to find